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A COMING EXHIBITION OF RUGS

THROUGH the courtesy of James F. Ballard of St. Louis, the Museum has been privileged to select from his remarkable collection of oriental rugs about sixty fine examples, which will be shown this fall in the Gallery of Special Exhibitions. The exhibition will open early in October and continue through December. A notable feature of the exhibition will be the display of Asia Minor carpets of the sixteenth and seventeenth centuries.

THE FRENCH EXHIBITION

THE interest in the present loan exhibition of French impressionist and post-impressionist paintings is to some extent indicated by the attendance. The number of visitors in this gallery and in the adjoining galleries of prints and drawings, which were opened a few weeks later than the exhibition of paintings to show the parallel development in those media, has been nearly forty thousand for the first seven weeks or an average of about eight hundred a day.

One picture, lent by Frederick Clay Bartlett, has been added to the group of works by Van Gogh since the catalogue was published. It is a still life showing a slice of melon, a green jug, and some salt fish lying on a piece of brown paper, a painting which reveals an extraordinary solidity and fierce energy of design and color.

The exhibition, which was described at some length in the May BULLETIN, will continue until September 15.

FRENCH BLACK AND WHITE OF
THE LAST HALF-CENTURY

(Continued from the July BULLETIN)

LEAVING the men who are no longer living, we now come to the several groups who typify more accurately the specifically contemporary movement. First, it will be best to refer to several men who may be classed as illustrators—Steinlen, Willette, Léandre, Vallotton, Forain, and Toulouse-Lautrec, the last of whom died prematurely. Wit and great cleverness mark them all, and all of them, with the exception of poor crippled Lautrec, rejoice in exuberant vitality. Their work has long been familiar through their many posters and the countless illustrations and political cartoons which they have contributed to the Paris press. In great part social caricature, their work is immediately understood and so needs little comment. Seen as a group they have been story tellers, commentators on modern life, and their usefulness would have suffered had they in any way departed from the making of their points. Possibly of them all the two outstanding figures are those of Lautrec and Forain, whose acid vision has given them a place apart among modern caricaturists. Forain unlike the others has strayed on occasion from the contemporary scene and given us a series of plates representing incidents from New Testament history. It is quite possible that no one since Rembrandt has so hardily attacked such subjects as the Prodigal Son, or succeeded in producing such unaffectedly pathetic and moving versions of them. A master of comedy and irony, he has here turned his histrionic gift to nobler purposes and given us a profession of fighting faith in the old beliefs which is almost shocking in its intensity. During the late war he turned his attention to fighting the Germans on the Paris front, and in so doing brought forth a series of scathing cartoons which may come in time to be considered the most impressive of their kind and period.

Quite distinct from the illustrators appear the several groups of artists about